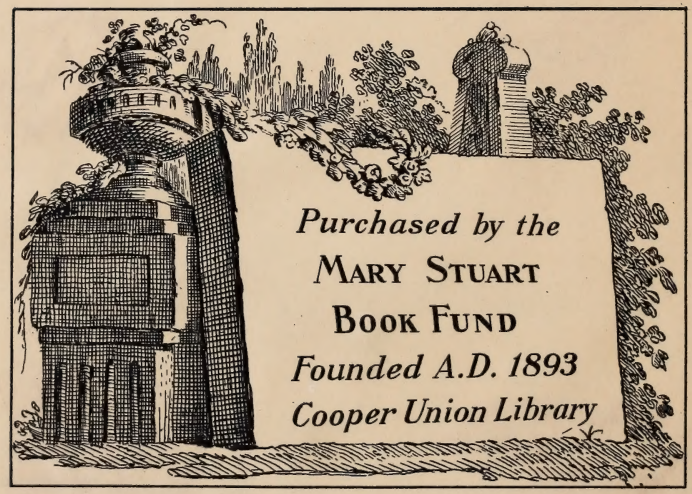
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BRÖSAMER'S KUNST-BÜCHLEIN

HANS BRÖSAMER

EIN NEW

KUNST-BÜCHLEIN

A BOOK OF

ORNAMENTAL DESIGNS FOR GOLDSMITHS

Reproduced in facsimile from the original edition (undated, but produced probably at Frankfurt about 1548) with the addition of two unique supplementary designs

London

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London
G. Norman and Son, Printers, Floral Street
Covent Garden.

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Introduction.

OF the original edition of the book which is here reproduced in facsimile, the extant copies are so few that the absence of any mention of it in the standard works of reference (Bartsch, Nagler, Brunet, Græsse, Passavant), is not surprising. I can indeed only hear of three. A perfect copy is in the Berlin Museum, consisting of twenty leaves, or thirty-nine pages (the fortieth page blank). A second copy, defective, was in the Bernal collection dispersed over forty years ago, and has for the present disappeared. Another defective copy seems to have been seen by the reproducer of a later edition (Berlin, Grote, 1882). The one I possess formerly belonged to the excellent French collector Hippolyte Destailleur. It is in its original binding, and has no appearance of being imperfect, but as there are two leaves more (containing three pages of design) in the Berlin copy, I have included these in the reproduction. The last leaf is blank in the Destailleur-Quaritch copy, and on the obverse we find two *copper-engraved* designs of lamps, pasted down opposite the four *woodcut* figures of similar style which occupy the thirty-sixth page of that copy. They are evidently supplementary, and were probably added by Brosamer after the book was made up for issue. These two engravings are also included in the present reproduction.

So little is known of the life of Hans Brosamer that the editor of Nagler's Monogrammisten has gone so far as to conjecture

that there may have been two contemporaries of the same name; the one a painter at Fulda, the other a designer of woodcuts at Erfurt. In the preface to the Berlin reproduction (1882) it is simply said that Brosamer belonged to Fulda, and worked there between 1536 and 1550; then apparently removed to Erfurt where he died about 1552. According to Nagler's Lexicon, he worked at Fulda between 1537 and 1554, no allusion to Erfurt being made. In the Monogrammisten, Hans Brösamer the Formschneider of Erfurt is treated as a different person from Hans Brosamer the painter at Fulda, who was also a Formschneider and a Copper-engraver. The former is shown to have died in 1552 at Erfurt where he had been working since at least 1535; while the initials of the latter are found on a block dated 1554.

Whether we follow the opinion of the editor of the Monogrammisten or not, the title of our book shows that these ornamental designs were drawn by Hans Brösamer (not Brosamer) Maler zu Fulda. The four lines of letterpress on the title look like specimen of Frankfurt typography, and the date is probably about 1548. In the third line, the word Gold is printed on a little pasted slip of paper, in order to correct the original misprint of " Godschmidt."

List of Editions.

1. The one from which the present facsimile is made; undated but printed about 1545-48.

   Title, having on the obverse a woodcut of a goldsmith's workshop, on the reverse a jug which is the first of the ornamental designs; 35 designs of vases, 4 of jewels, and 4 of lamps on 37 pages.

   Altogether 20 leaves, small 4to.

2. Another edition, also undated, but probably produced about 1560.

   In this a different order is observed and eight additional designs of a different sort (shrines, etc.) are added.

   Altogether 23 leaves with 45 pages of designs; the design of the goldsmith's workship on the title omitted and replaced by a duplicate of one of the other designs.

3. Another edition, printed as a broadsheet in 1570. Only a fragment exists.

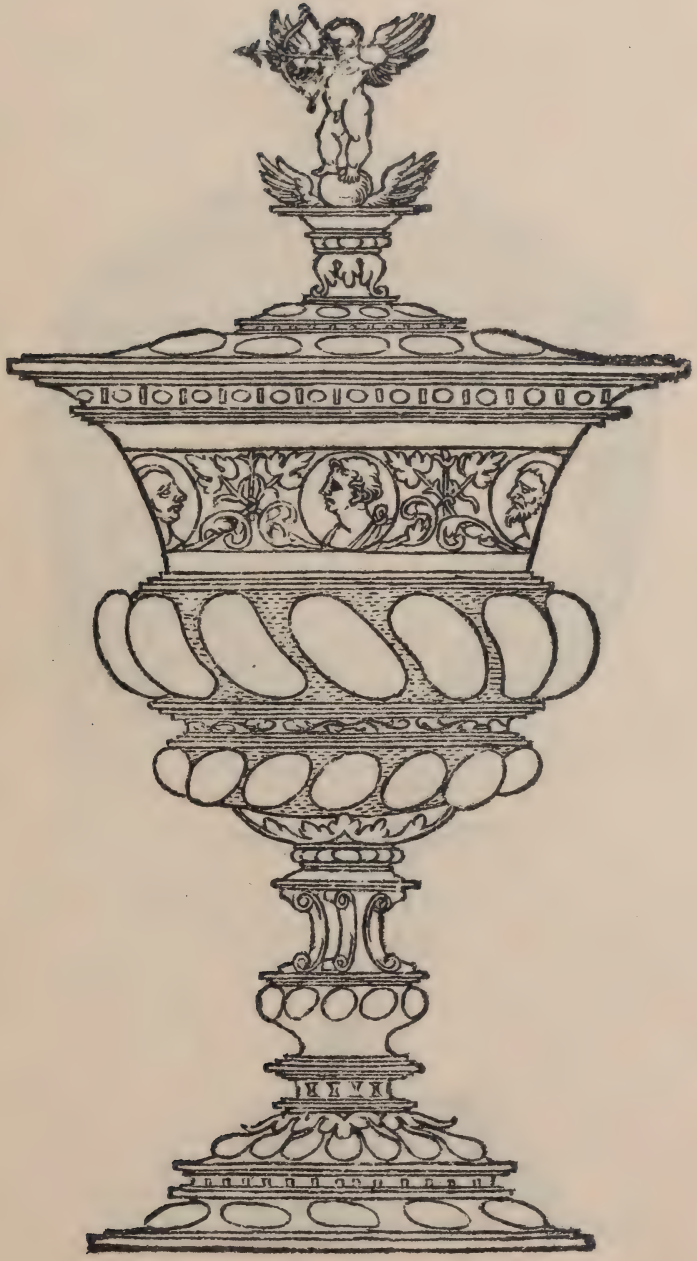
4. —— nach den alten Ausgaben in Lichtdruck nachgebildet. Berlin, G. Grote'sche Verlagsbuchhandlung, 1882. 4to.

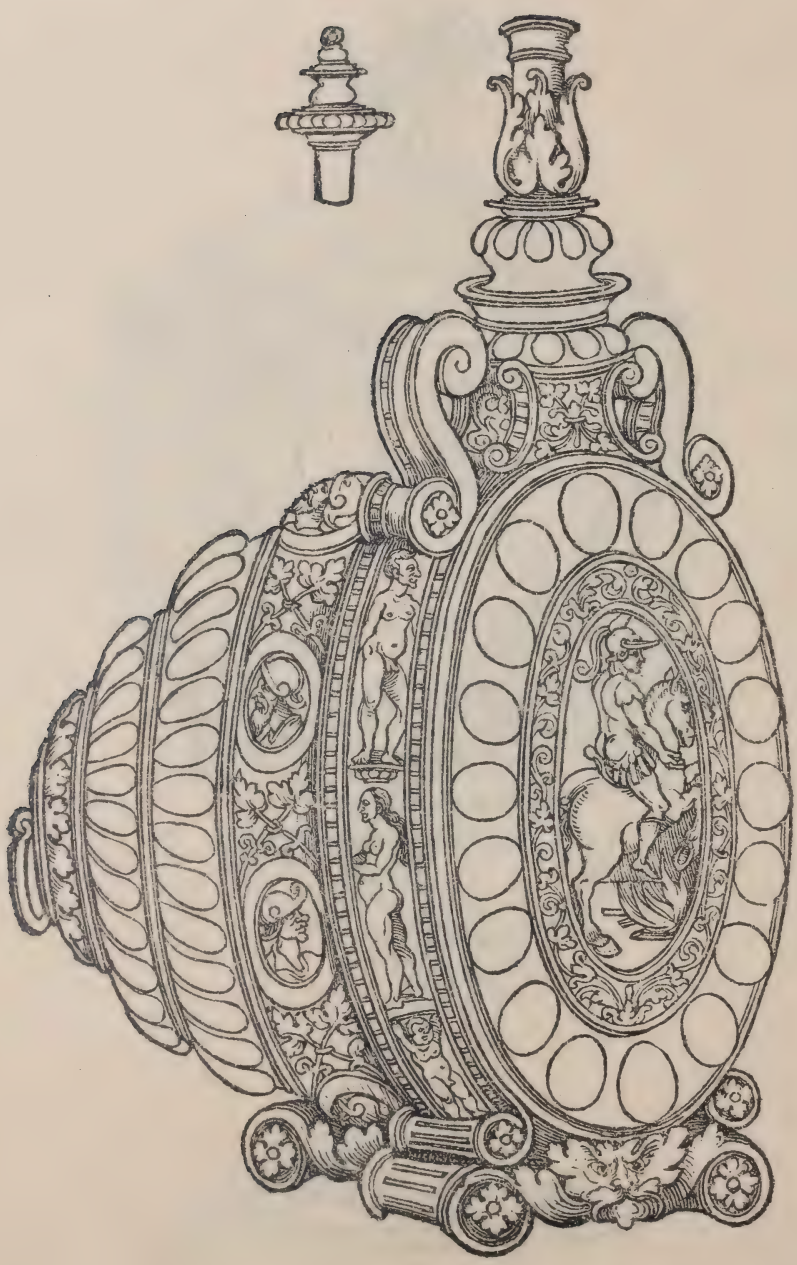
   This although professedly (according to the preface) derived from the first edition, with aid from the second, is really nothing more than a reproduction of the second. The absence of the original title (with its picture of a goldsmith's workshop), shows that only an imperfect copy of the first edition could have been seen by the publisher.

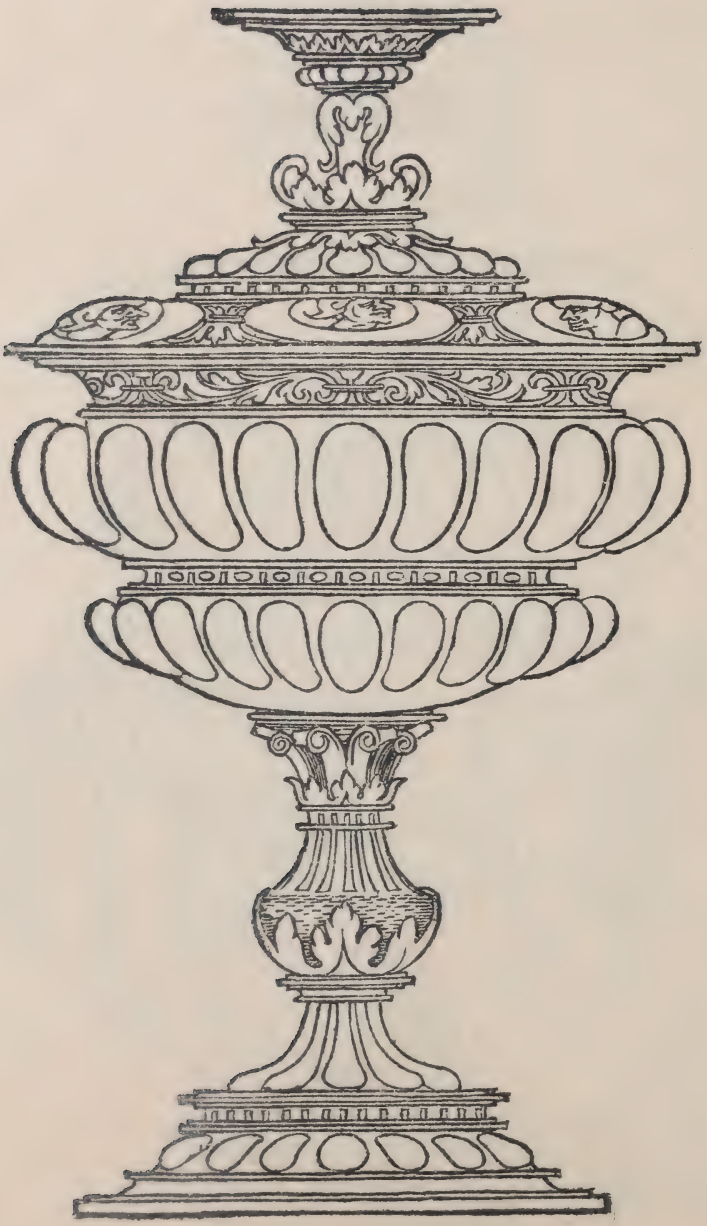
5. —— the present reproduction. Only a hundred copies printed.

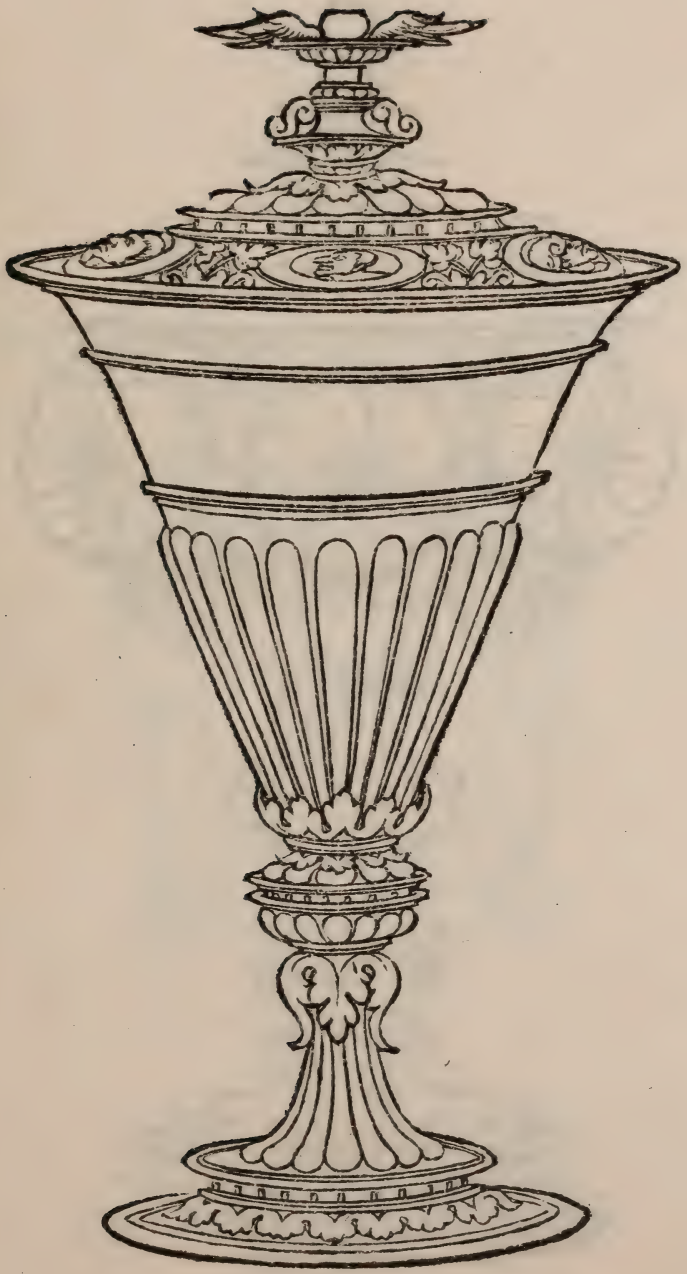
Ein new kanſtbüchlein/von

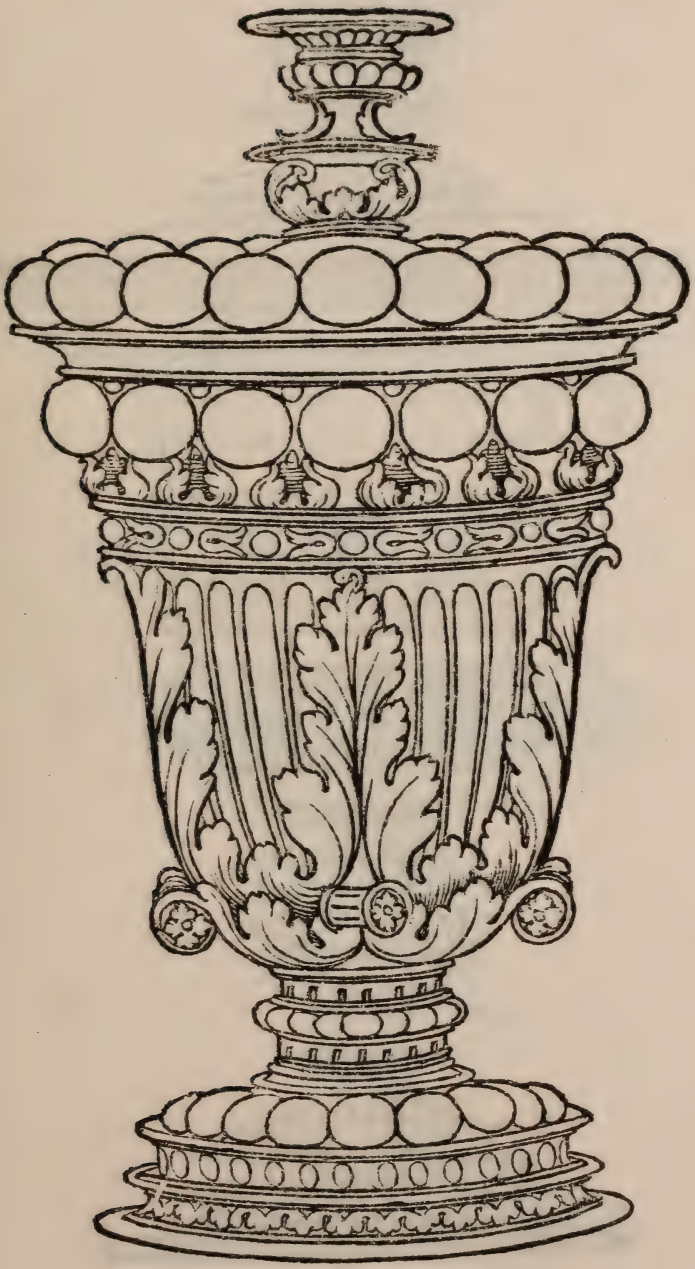
mancherley ſchönen Trinckgeſchiren/zů gůt der yebenden jugend der Goldschmidt/Durch Hanſen Brůſſammer/Maler zů Fuld/an tag gegeben.

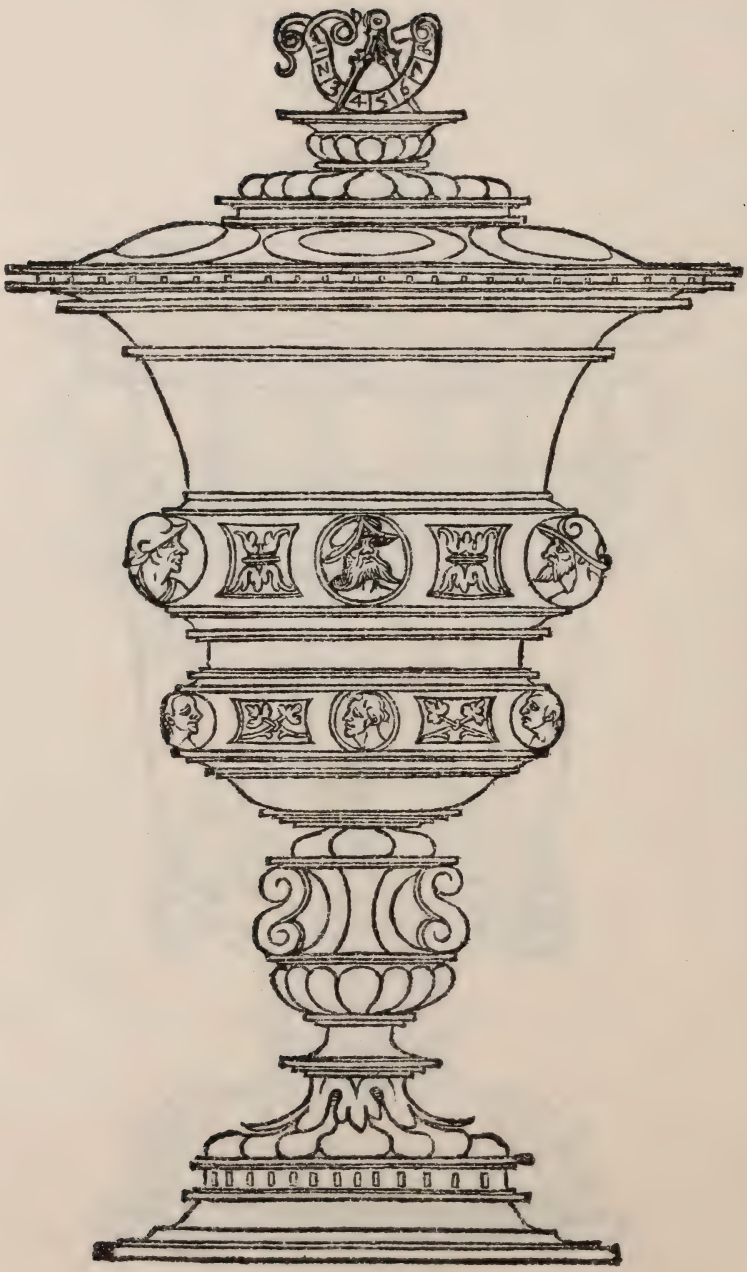


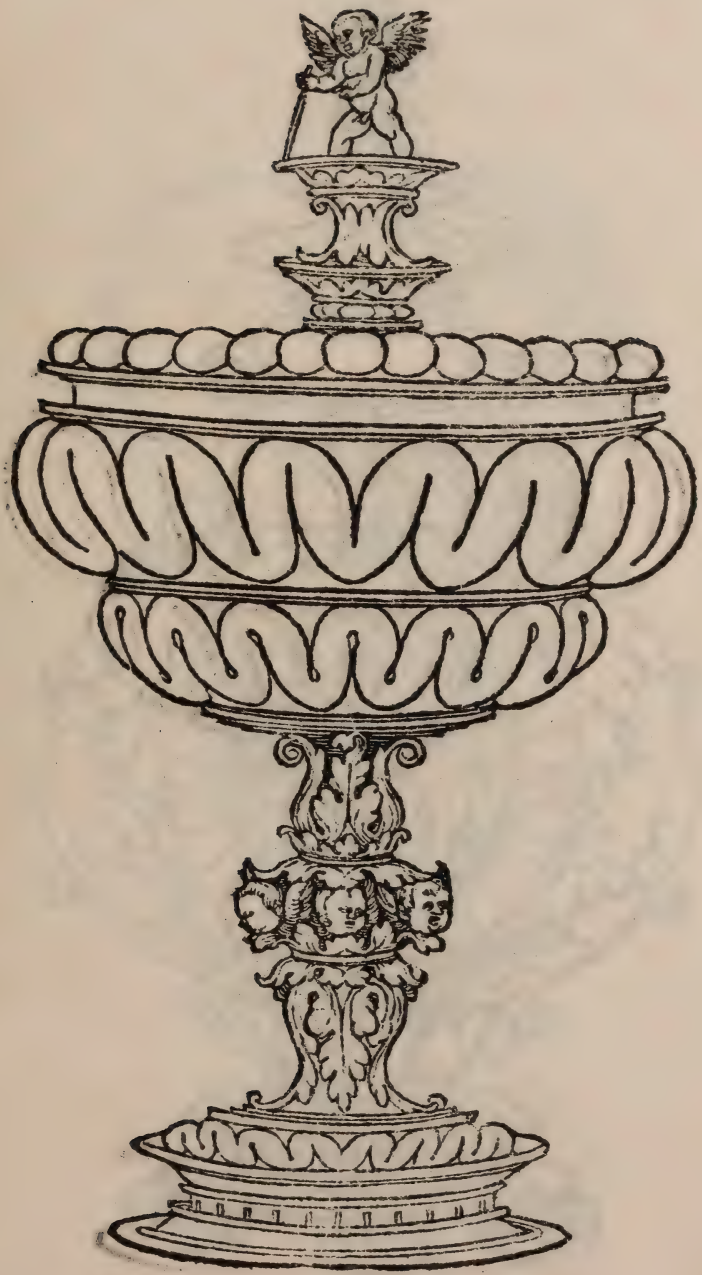


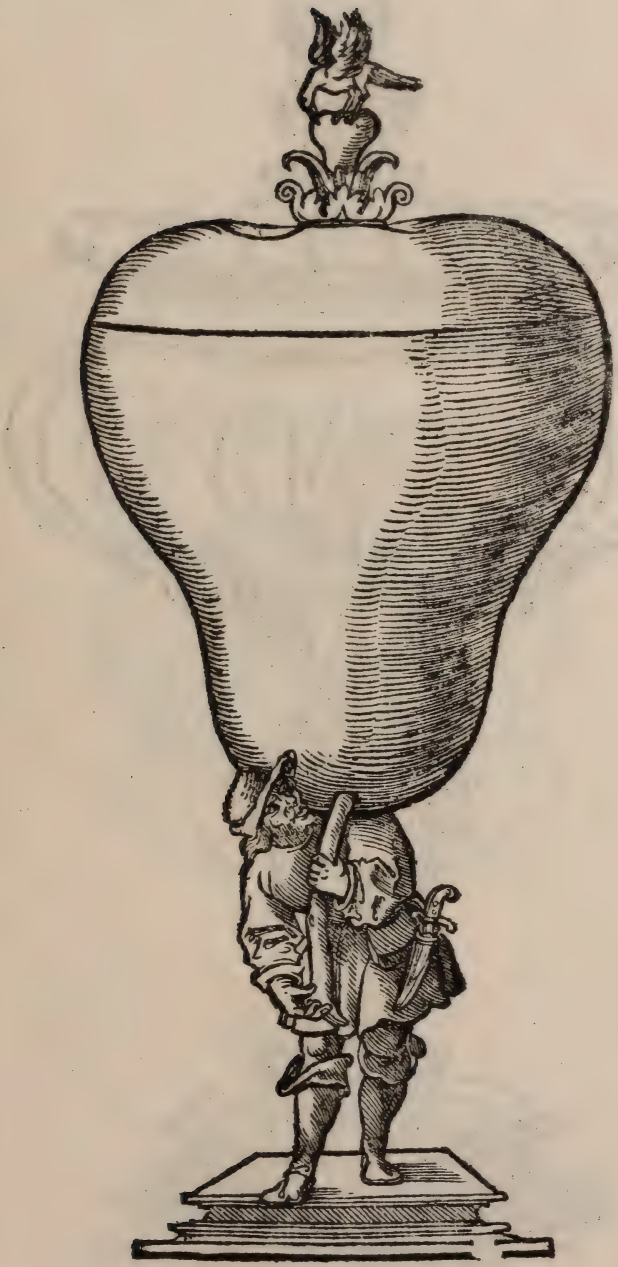


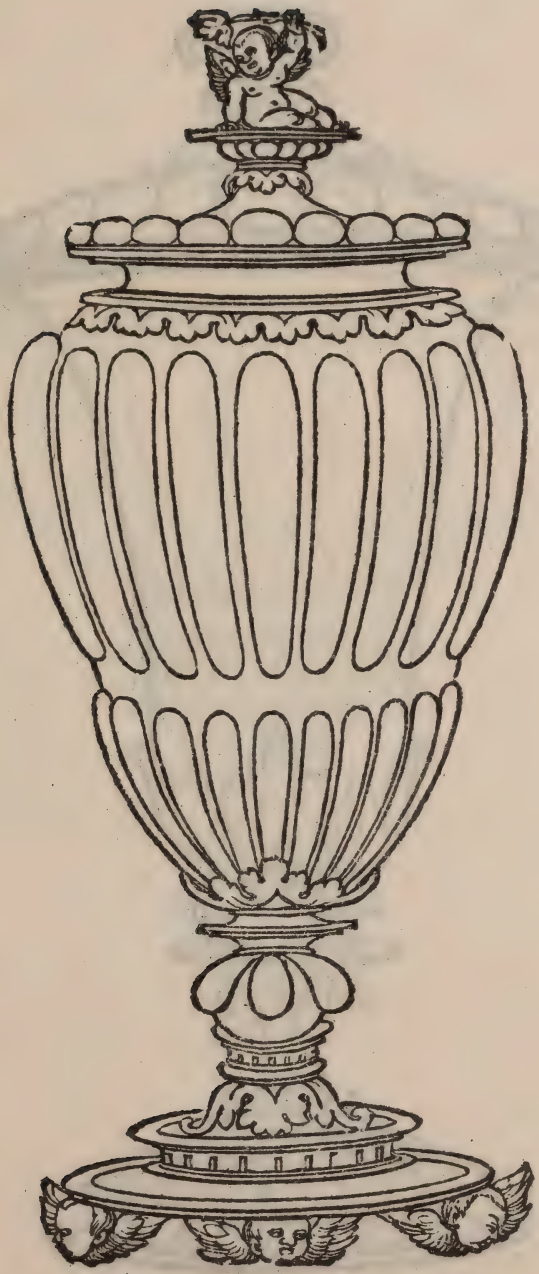


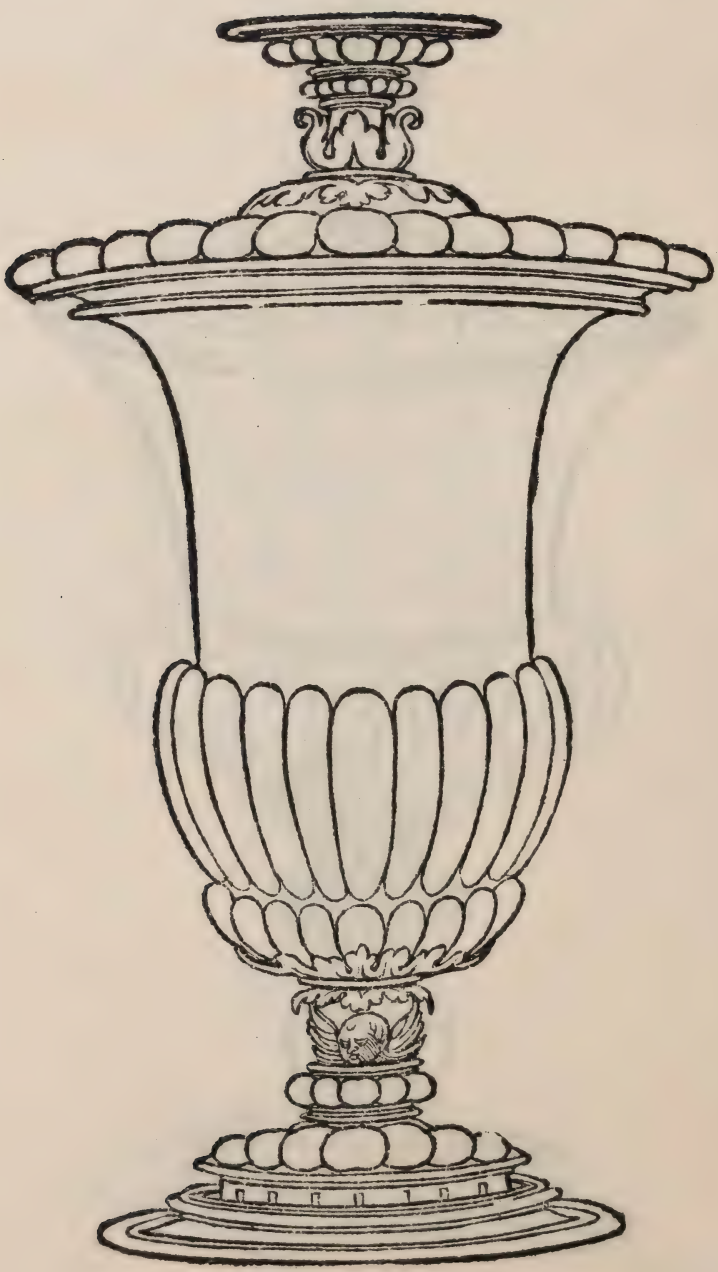


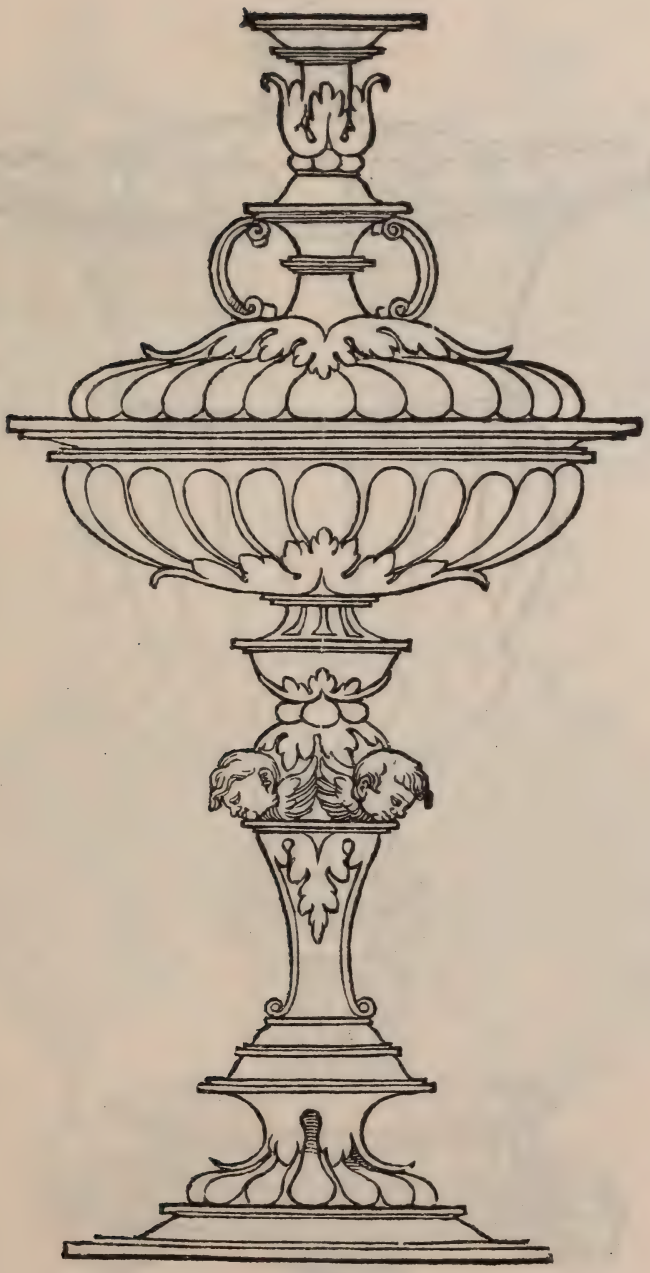


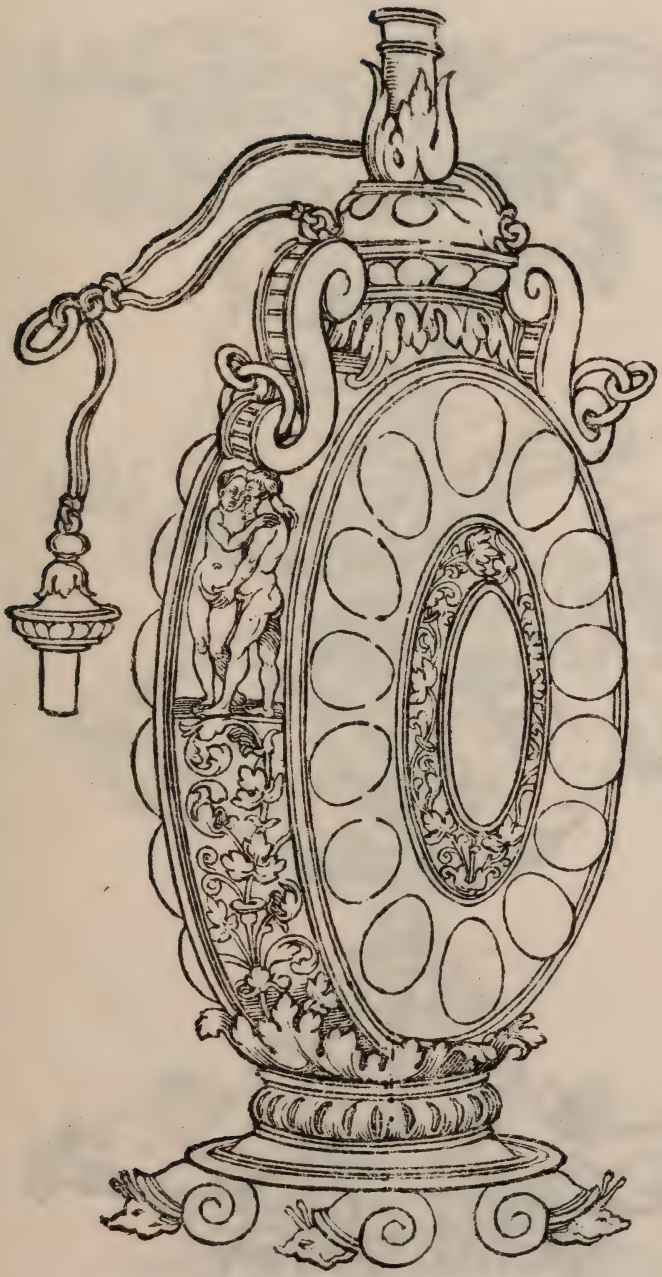












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